

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

Friday, October 2, 2009

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

"Leonore" Overture No. 3, Op. 72b

Ludwig van Beethoven
(1770-1827)

Suite No. 2

from Daphnis et Chloé

Maurice Ravel
(1875-1937)

Lever du jour

Pantomime

Danse générale

INTERMISSION

Symphony No. 2 in D Major, Op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino)

Allegro con spirito

*Tonight we honor the members of
The Shepherd Society
for their generous scholarship support.*

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Sonja Harasim,
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
David Huntsman
Chloe Trevor
Jeffrey Taylor
Heather Kufchak
Emily Herdeman
Rachel Sandman
Tema Watstein
Luke Hsu
Hyun Jun Kim
Mae Bariff
Meghan Nenniger
Hannah Dremann
Bo Xun
Myoung-Ji Jang

Violin II

Xiaoxiao Qiang,
principal
Yennifer Correia
Jude Ziliak
Creston Herron
Horng-Ann Liang
Kimia Ghaderi
Steve Koh
Tara Slough
Benjamin Brookstone
Joanna Park
Karen Frankenfeld
Vivian Fu
Meredith Peacock
Mark Kagan

Viola

Joshua Kelly,
principal
Julia Immel
Amy Mason
Rainey Weber
Kathleen Magill
Blake Turner
Roberto Papi
Jonathan Stewart
Andrew Griffin
Lynsey Anderson
Maya Rothfuss
Timothy Rowland
Jordan Warmath

Cello

Morgen Johnson,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Jacob Fowler
Eva Lymenstull
Emma Bobbs
Rosanna Butterfield
Cara Cheung
Cherry Kim
Micah Claffey
Matthew Kufchak
Autumn England
Benjamin Whitman
Sophie Benn

Double Bass

Brian Johnson,
principal
Annabella Leslie
Kevin Jablonski
Emily Honeyman
Patrick Staples
Nicholas Cathcart
Ian Hallas
Jonathan Reed
Robert Nelson
Daniel Smith

Flute

Garrett Hudson
Izumi Miyahara
Aaron Perdue
Catherine Ramirez
Henry Williford
Heather Zinninger

Piccolo

Garrett Hudson
Izumi Miyahara

Alto Flute

Henrik Heide

Oboe

Stanley Chyi
Michael McGowan
Erica Overmyer
Malia Smith
Emily Snyder
Shane Wedel

English Horn

Clara Blood

Clarinet

Erika Cikraji
André Dyachenko
Daniel Goldman
James Johnson
Natalie Parker

Piccolo Clarinet

James Johnson

Bass Clarinet

Carlos Cordeiro

Bassoon

Thomas DeWitt
Tracy Jacobson
Galina Kiep
Briana Lehman
Jeffrey Nesrsta

Contrabassoon

Jeffrey Nesrsta

Horn

Katharine Caliendo
MARGARET C. PACK CHAIR
Nicholas Hartman
Tyler Holt
Matthew Muehl-Miller
Roman Ponomariov
Nicholas Wolny
Alena Zidlicky

Trumpet

Patrick Corvington
Ryan Darke
Kristy Eagan
Alexander Fioto
Roberto Lares
Robert Zider

Offstage Trumpet

Ryan Darke

Trombone

Kurt Ferguson
Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Juliana Beckel
Emily Klein

Keyboard

Jannie LeRoux
CHARLOTTE A. ROTHWELL
CHAIR

Percussion

Ethan Ahmad
Amalia Bandy
Robert Garza
Aaron Guillory
Rebecca Hook
Heidi Law
Andrés Pichardo
Eric Shin
Christian Slagle

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Megan Manning

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Andrew Bradford
Padua Canty
Yennifer Correia
Annabella Leslie
Joshua Kelly
SeHee Kim
Heather Kufchak
Xiaoxiao Qiang
Patrick Staples
Alicia Valoti
Alyssa Yank
Jude Ziliak

Stage Assistants

Ryan Darke
Aaron Guillory
Austin Howle
Matthew McDonald
Matthew Muehl-Miller
Maxwell Pipinich
Nicholas Wolny
Eric Shin

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

"Leonore" Overture No. 3, Op. 72b Ludwig van Beethoven

Beethoven's music occupies a revered place in the classical canon. His abilities to master every musical form in which he composed, and stretch the limits of what could be written, have served as an example and inspiration for all subsequent generations of composers. His forward thinking compositional style helped bridge the gap between the Classical and Romantic eras, and many of his symphonies, piano sonatas, and string quartets stand among the defining pieces of their genres. Beethoven's life was full of struggle – he battled deafness from his mid-twenties onward, and dealt with romantic turmoil throughout his life. Thus, the music of Beethoven is always imbued with passion and feeling, and his works often reflect the events of his life at the time of their composition.

"Leonore" Overture No. 3 is one of four overtures Beethoven wrote for his only opera **Fidelio**. He had a notoriously difficult time composing **Fidelio** (whose working title was **Leonore**), and the opera underwent numerous revisions both before and after its premiere performance in 1805. The story concerns Florestan, an inmate falsely imprisoned in a Spanish jail by Don Pizarro, the evil governor of the prison. Florestan's wife Leonore must disguise herself as Fidelio, a male prison guard, to free her husband, and the dramatic action of the opera centers around her efforts.

"Leonore" Overture No. 3 is actually the second overture Beethoven wrote for the opera, the first labeled No. 2 and the third No. 1. In effect, **"Leonore" Overture No. 3** is a streamlined and reworked version of No. 2 (which was performed at the opera's premiere), and the pieces share many similarities. As masterpieces that can stand alongside Beethoven's symphonic works, they were too weighty and intense for the opera's light opening scenes that followed. In addition, all three of the "Leonore" overtures are in C Major, which is not the key of the opera's opening scene. Beethoven resolved these issues with the "Fidelio" overture – a lighter, more compact composition that is now traditionally performed before the opera.

"Leonore" Overture No. 3 is now primarily enjoyed in the concert hall. The work opens with a stately, ponderous introduction that draws its thematic material from Florestan's act two aria "In des Lebens Frühlingstagen," where, from his jail cell, he recalls the pleasant days of his youth. The introduction builds in drama and harmonic tension until the main theme is jubilantly introduced by the entire orchestra in C Major. A calmer second theme follows, which leads into a series of offstage trumpet calls, representing the Minister of Justice's arrival at the jail and hope for Florestan's release. Then comes a hymn of thanksgiving, and out of this serene atmosphere a solo flute blithely reintroduces the main theme. Soon, the full orchestra enters and leads into the piece's exuberant conclusion, bursting with the joy of the couple's reunion.

Daphnis et Chloé, Suite No. 2 Maurice Ravel

Long described as an impressionist composer, Maurice Ravel is known for his lush melodic and harmonic writing as well as his imaginative orchestration. Born in 1875 in southwestern France, Ravel's family moved to Paris soon after his birth. Although he had an unquestionably French upbringing, Ravel's mother was of Spanish descent, and the music of Spain would have a large influence on his compositions. Ravel began gaining early recognition for works such as **Jeux d'Eau** (1901) for piano and his **String Quartet** (1902-3). He is

especially famous for orchestral masterpieces originally written for ballets, such as *La Valse*, the hypnotic *Bolero*, and *Daphnis et Chloé*.

Ravel was commissioned to compose the ballet *Daphnis et Chloé* by Sergei Diaghilev for his company Les Ballets Russes. Commissioned in 1909, the ballet was completed and given its premiere in 1912. The scenario was adapted from a novel of the same name written by the second-century Greek writer Longus. Although there are numerous interpretations of the story, the general plot concerns Daphnis, a shepherd, and Chloé, a shepherdess, who fall in love but must overcome many obstacles before being united. Performed in one act divided into three sections and lasting almost an hour, Ravel referred to *Daphnis et Chloé* as a "symphonie choréographique." The label of symphony is apt, given the wealth of thematic material, the exceptionally large orchestra, and its status as Ravel's longest composition.

Ravel would eventually create two suites from the hour-long ballet: the first in 1911 and the second in 1913. **Suite No. 2** contains the last three sections of the ballet: *Lever du jour* (Daybreak), *Pantomime*, and *Danse générale*. The piece opens with woodwinds and harps playing hushed, rapid figures that create a shimmering effect. Slowly and almost imperceptibly, the music builds in volume and intensity as Ravel creates a breathtaking musical interpretation of a sunrise. After the peak of the first section, the *Pantomime* begins, which depicts Daphnis and Chloé acting out the famous love story of the Greek god Pan and the nymph Syrinx. The atmosphere of this section is hazy and sensual, its centerpiece an incredibly exotic flute solo accompanied by a propulsive pizzicato bass line. As the flute solo finishes, the music becomes light and active, moving into the final section, *Danse Générale*. Here, the music becomes rhythmic and virtuosic, depicting celebration at the long-awaited union of Daphnis and Chloé. The music increases in tempo and passion until it reaches a wild, frenzied conclusion.

Symphony No. 2 in D Major, Op. 73 Johannes Brahms

Born in Hamburg in 1833, the German composer Johannes Brahms received early musical training from his father, and soon became a talented pianist (Brahms would later be the soloist at the premieres of two of his piano concerti). A composer from an early age, Brahms' talent caught the attention of Robert Schumann at age twenty, and he would develop a lasting musical and personal connection with Robert and his wife Clara. Brahms greatly admired Baroque and Classical composers – especially Bach, Mozart, and Beethoven – and he incorporated elements of these composers' works into his own.

Although Brahms is now considered a master of symphonic writing, he did not have an easy entry into the form. In fact, Brahms famously took twenty-one years (by his own account) to complete his **Symphony No. 1**. Several factors contributed to this long gestation period, but foremost was the pressure he felt to continue the legacy of Beethoven's symphonies. Given Beethoven's iconic status as a German symphonist, it is understandable that Brahms wanted to ensure his first output in the genre would not be a disappointment. He need not have worried, as his weighty **Symphony No. 1** firmly established him in the symphonic tradition of great composers.

While composing his first symphony was a painstaking effort that took many years, Brahms' second symphony was completed mere months after the premiere (in November 1876) of his **Symphony No. 1**. Brahms spent the summer of 1877 in the Austrian Alps, vacationing in the town of Pörtlach am Wörthersee, where he would compose his **Symphony No. 2**. With its blue skies,

sparkling waters, lush greenery and enchanting buildings, the village was a perfect place for Brahms to begin work on his next symphonic opus. It was surely the influence of his surroundings that led this work to become known as his "pastoral" symphony. Premiered on December 30, 1877, in Vienna, Brahms' second symphony is much more charming and lighthearted than his first. The piece was more of an immediate success than his **Symphony No. 1**, and is perhaps his most accessible symphony for listeners.

At the opening of the Symphony, a three-note motive in the strings gives way to horn and woodwind chords that establish the pastoral nature of the piece. While tense and dramatic moments appear in this movement, the overall character is one of elegant, charming lyricism. The second movement, *Adagio non troppo*, is the symphony's most serious movement, with beautiful melodies and hymn-like moments. A lilting oboe solo opens the third movement, setting a folk-like mood. Although the active middle section enlivens the atmosphere, the overall feel of the movement is that of a serenade. The final movement, *Allegro con spirito*, begins with a quiet string melody, but soon the full orchestra joins in, energetically propelling the movement into motion. Stately, lyrical sections alternate with wilder passages, but the overall feeling is one of driving force. A breathless coda brings the piece to an exciting conclusion.

— Notes by Henrik Heide

UPCOMING ORCHESTRA EVENTS

Sunday, October 4, 8:00 p.m. — SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor PROGRAM: Rossini - **Overture to "The Barber of Seville"**; Schumann - **Overture, Scherzo, and Finale, Op. 52** (Cristian Măcelaru, conductor); and Bartók - **Divertimento**. Stude Concert Hall. Free admission.

November 4, 6, 8 and 10 — SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Prologue from "Ariadne auf Naxos"** by Richard Strauss and **Viva la Mamma!** by Gaetano Donizetti. Richard Bado, conductor; Cristian Măcelaru, conductor (Nov. 10); Debra Dickinson, director. Sunday's performance (Nov. 8) at 2:00 p.m.; all other performances at 7:30 p.m. Wortham Opera Theatre at the Shepherd School. Admission (general seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Saturday, November 7, 8:00 p.m. — SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Sibelius - **Violin Concerto in D Minor, Op. 47** (Ying Fu, soloist; Cristian Măcelaru, conductor); and Stravinsky - **Petrushka** (1947 version). Stude Concert Hall. Free admission.



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